In the World of Concerts and Opera



Beethoven Society to Give First American Hearing Of Rondo and Cantata

By H. E. Krehbiel

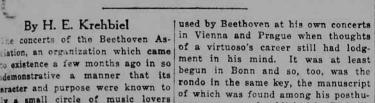
to existence a few months ago in sondemonstrative a manner that its stracter and purpose were known to make a small circle of music lovers ben its first meeting was held, have leadily grown since then in artistic portance as well as patronage.

er for the purpose of promoting composition. and nothing else. We do not

A remark by Wepeler has led to the theory that the reason was the difficult of the cut to the compact of Bettherwa were of Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of Bettherwa better in the Bettherwa better in question, as pretty triffe and studied in the act of Bettherwa were of

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They are both of much greater impor-

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says that it was an unfinished work which Carl Czerny completed and orchestrated, but recent investigations have established the fact that Czerny's part in every department of artistitution is refreshing and encourng. It stands a unique monument unselfish idealism, and is enabled to so by the circumstance that the sits who give its concerts do so hout remuneration, and its affairs managed, barring a few details, by members themselves.

Is says that it was an unfinished work which Carl Czerny completed and orchestrated, but recent investigations have established the fact that Czerny's part in the composition was confined to writing the cadenzas and filling out the passage work.

The cantata has a more interesting history and is a much more characteristic example of Beethoven's genius. Out of it there already look the eyes of the future giant. It was composed shortly after the death of Joseph II, Emperor of Austria and brother of the Elector of Cologne, who was Beethoven's master as a court musician in Bonn. Joseph died on February 20, when Beethoven was a little over nincteen years old. It took long years of work to clear up the history of the composition.

Origin of the Cantata

Then there followed proofs of Bee-

mere curiosity deserve to be known. They are both of much greater diseasions, than the prettily ingenuous ravets played in January, and their production will mark the most ambitions dight yet undertaken by the association.

It will demand solo singers as well as a pianist, a chorus and an orchestra. These forces have been enlisted by Mr. Sam Franko, at whose instigation the parformance was arranged. The pieces are a rondo in B-flat for pianoforte and orchestra (in which Mr. Ganz will play the solo part) and a cantata for softman and bass solos, chorus and orchestra.

Both date from the period of Beetherm's residence in his native city of least residence in his native city of least stream of the leiving that the rondo to remain until his death. There is ground for believing that the rondo to the content of the work. Fifteen years had passed since he wrote it, but when occupied with the composition of "Fidelio" he introduced the melody of one of its numbers, key and oboe solo unchanged, in the finale of the last act of his opera. Not only that, the hearers at next Tuesday's concert will have an opportunity to recognize the strongly characteristic opening chords of the first number (also introduced in the last) as the beginning of the music to the dungeon scene in "Fidelio".

The text of the cantata, which was written by a young cleric named Severin Anton Averdonk, is such a piece of fulsome and bombastic eulogy of the dead menarch as was usually perpetrated on all occasions designed to fatter royalty at the time. "Joseph the Great, father of immortal deeds, is dead! The monster Fanaticism had risen from hell and darkened the heavens with his wings; but Joseph, imbuel with divine strength, had crushed its head and liberated humanity. For this deed he was awaiting a crown strength of the cantata of the produced in the last) as the beginning of the music to the dungeon scene in "Fidelio".

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sternal and such that the finale sternal and such tity.

For the purposes of the impending for the translator of the text took the translator of the translator of the translator of the text took the text took the translator of the text took the t d Cortot gave its first hearing on alde of the Atlantic (as we be seen the 17th of last month. Its concerts, which antedates in concerts, which antedates in concerts, the translator of the text took the liberty of freely paraphrasing it, so as to make it applicable to any heroic liberator. He was compelled to preside the in C major, which is always as Beethoven's first work of the original imagery, however, because of the delineative abstractor of Beethoven's music. That he had one of his own heroes in mind probably will be guessed by the auditional through it is his third.



Programs of the Week

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Origin of the Cantata

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castro; 8:15 p. m., concert of chamber music by the Elshuco Trio; Carnegie Hall, 3 p. m., violin recital by Sascha Culbertson; 8:15 p. m., concert for the benefit of the Hebrew Settlement Workers; Metropolitan Opera House, 8 p. m., Italian opera, "L'Elisir d'Amore": Park Theater, 8:15 p. m. (and all week), English operetta, "Ruddigore."

TUESDAY-Acolian Hall, 3 p. m., song recital by Beatrice MacCue; 8:15 p m., concert of chamber music by the Flonzaley Quartet; Carnegie Hall, 8:15 p. m., concert by the Philadelphia Orchestra.

WEDNESDAY-Metropolitan Opera House, 7:30 p. m., Wagner's "Parsifal" in English; Aeolian Hall, 3 p. m., song recital by Franklin Riker; Carnegie Hall, 8:15 p. m., benefit of Hampton Institute; City College, 4 p. m., free organ recital by Samuel A. Baldwin.

THURSDAY-Metropolitan Opera House, 2 p. m., special performance of French opera, "L'Oiseau Bleu"; 8 p. m., Italian opera, "La Forza del Destino"; Carnegie Hall, 3 p. m., concert by the Symphony Society; 8:30 p. m., concert by the Philharmonic Society; Aeolian Hall, 8:15 p. m., song recital by Roland W. Hayes; Brooklyn Academy of Music, 8:15 p. m., lecture on the brass instruments of the orchestra by Daniel Gregory

FRIDAY-Metropolitan Opera House, 8 p. m., French opera, "Carmen"; Carnegie Hall, 2:30 p. m., concert by the Philharmonic Society; Acolian Hall, 8:15 p. m., pianoforte recital by Augusta Cottlow; 3 p. m., song recital by John Charles Thomas; Hotel Commodore, 8:30 p. m., Evening Musical. SATURDAY-Carnegie Hall, 8 p. m., pianoforte recital by Josef Hofmann; Acolian Hall, 8 p. m., song recital by Mme. Callaway-John; 8:15 p. m., song recital by Nora Power; Metropolitan Opera House, 2 p. m., Italian and French opera, "Cavalleria Rusticana" and "Le Coq d'Or"; 8 p. m., Italian opera at popular prices, "Madama Butterfly": Washington Irving High School, 8:15 p. m., concert of chamber music; Metropolitan Museum of Art, 8:15 p. m., free orchestral concert; Brooklyn Academy of Music.

3 p. m., concert of the Symphony Society, with Bolm's Ballet Intime.

Dog Town Rubin Goldmark
Anita Wolf.
Soprano Solos;

Interesting Concerts

Each meeting of the association has brought forward a new element of interest. At the concert in January Mme. Samaroff and Mr. Harold Bauer Mme. Samaroff and Mr. Harold

WERRENRATH. BARITONE

Il Neige Bemberg
Recitative and Aria, Vision Fugitive (from
"Herodiade") Massenet
Group of Children's Songs: The Little Tlu
Soidier: Little Pussy Willow: The Mystery: In Sleepy Land; Foolin' 'Em;
Apron Strings: My Sore Thumb,
Manna Zucca
(from "Elliah") thy

Aria, It is Enough (from "Elijah" Mer

Variations de Concett
Love Brean
Overture, "Manfred"
Schuman
THURSDAY
Carnegie Hall, 3 p. m. Concert by
the Symphony Society:
Overture, "Demenuou Gillin"
Berlie
Air, Gasta Dree (From Norma')
Miss Roan Ponner from "TanInaminassin, Hall Bright Abode (From
The Mantersingers," Act 111;
Good Friday Spell (from "Parsital")
Love Moma Miss Roan Ponners," Act 111;
Good Friday Spell (from "Parsital")
Rise de Valkyries (From "Waster
Carnegie Hall, 8:30 p. m. Concert
by the Philharmonic Society;
Symphony No. 1, C minor, Op. 68. Ershms
The Wanderer's Bide. Siteries' Fire
Seene and Risins Journey (from "Society;
Symphony No. 1, C minor, Op. 68. Ershms
The Wander's Bide. Siteries' Fire
Seene and Risins Journey (from "The Valkyries' (from "The Valkyries')
Love Moma May Spell (from "The Valkyries')
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SASCHA CULBERTSON



ican music for performance by the New Symphony Orchestra of the Mu- will be produced complete and sung in

In Planders Fields

Agons & Kisse, and Charles of Spread Arthur & Rock of Schuman &

At Stuyvesant High School
The New York Symphony concert at
Stuyvesant High School, which was to
have been given on February 14 and
was postponed because of the impassable condition of the streets at that
time, will be given on Saturdny evening, March 13. The program will be as
originally announced: Overture to
"Mignon," Thomas; the Beethoven
Eroica Symphony, Liszt's "Les Preludes," Saint-Saëns's "Le Deluge," with
violin solo by Gustave Tinlot, and prelude to the first act of "The Mastersingers," Wagner. Willem Willeke will
conduct. Tickets purchased for February 14 will be accepted. This will
close the series of New York Symphony
concerts given under the auspices of concerts given under the auspices of the Music League of the People's In-stitute, concerts which have been heard by great numbers of enthusiastic music lovers who were glad to take advantage of this remarkable opportunity.

Park Theater

Park Theater

"Ruddigore" continues upon its merry way at the Park Theater, where its fiftieth performance took place last week. The run of "Ruddigore" will be continued indefinitely, as the demand for seats results in very large houses at practically every performance.

The cast contains all the favorites of the Hinshaw company and also a new addition in the person of Miss Marjorie Pringle, who has immediately leaped into public favor. Miss Pringle has a delightful soprano voice and a vivacious personality. Her singing is especially commendable. Frank Moulan, William Danforth, Cora Tracy, Craig Campbell, Sarah Edwards, Bertram Peacock and Herbert Waterous are excellent in their respective parts, while Sallie Keith and Jean Ireland, as the two bridesmaids, are capital. John two bridesmaids, are capital. John McGhie conducts the orchestra and the stage is under the direction of Charles Jones.

"Pagliacci" at the Capitol

Is Progressing Satisfactorily

The Capitol will return to its policy of presenting grand opera as the com-Artur Bodanzky's search for Amerhamment to motion netures to day.

"Pagliacci," Leoncavallo's popular work.